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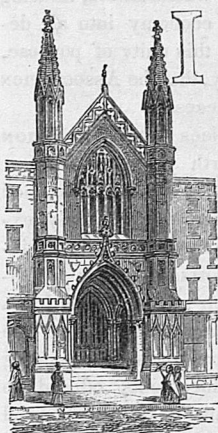
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TO THE FRIENDS AND PATRONS OF ART.

THE COSMOPOLITAN ART ASSOCIATION.

Its Past—its Present—its Future.



EXTERIOR DUSSELDORF GALLERY.

IT is a pleasant thing to contemplate the gradual unfolding of the great national traits of character and tastes which are to give to the American people their characteristics as a people; and no feature of our progress is more pleasing to study than the development of the love for art, which the experience of the COSMOPOLITAN Association proves to be wide-spread and deep-seated. We may point to the history of this Association in vindication of our right to be called an art-loving people; and we may also point to the future which certainly awaits the Association, as one of the "signs of the times," which indicates a glorious spiritual and intellectual development of this race of amalgamated nations. Let us read a chapter in that history—let us glance at that foreshadowed future:

In June, 1854, the COSMOPOLITAN ART Association was called into existence. It proposed for its object the gratification

of the Art-taste of the people through the dissemination of works of art, and pure literature over the country. Profiting by the advice of eminently judicious persons from among our citizens, and from the experience of institutions in this country and in Europe which had for their design the extension of art patronage and the propagation of art-taste, a Directory was chosen, who matured a plan embracing what was good in other institutions, discarding what seemed objectionable, and qualifying the whole by features never before introduced, which promised the financial success so necessary to the life and efficiency of every well-ordered, well-directed effort. That plan proposed a *bona fide* return for all moneys which should come to hand. To this end, literature was introduced as a basis. The price of a membership having been fixed at three dollars, the payment of this sum entitled the payee to any one of the leading three dollar monthlies or quarterlies published in this country, while the Association volunteered a certificate in the annual award of premiums, which was to be made at the end of each fiscal year, in the presence of members, and through committees chosen by them. Upon this simple basis, the Association began its operations. From the first it gave satisfaction, proving the sympathy which existed in all sections for both literary and art endeavor; and the first and second year's operations passed off with great success—so great, that it inspired the Directory to adopt other features, which

might extend the influence of the Association by appealing to a greater variety of tastes. A large line and stipple steel engraving was decided upon, for those who preferred it to the magazines; and Faed's fine picture, "Saturday Night," done on steel by the celebrated engraver, Lemon, was introduced to the list from which subscribers were to make their selection. This proved an acceptable addition, as appeared from the great increase in the number of members for that (the third) year, and from the large number of those who chose the engraving in place of the magazines. Such gratification was expressed, that an annual engraving was engrafted upon the plan as one of the permanent features of the institution. This, securing, as it does, to the subscribers, at least one choice work of art, with which to ornament the walls of the parlor or library, will prove no trifling instrument in the dissemination of a pure and good taste.

At the opening of the third year's books, the Directory found it necessary to adopt some means of communication with members, and with the great community at large, which seemed anxious to know more of the Association, more of its labors, and more of its promise. The COSMOPOLITAN ART JOURNAL was, hence, determined upon, and the first Number issued for July, 1856. It proved a gratifying success. The services of able editors having been secured, an interest and vitality were imparted to the publication, which, aside from discharging its trust to the Directory, rendered the

JOURNAL an agreeable visitant to every fire-side and home-circle where the ASSOCIATION had its patrons. It was furnished *free* to subscribers; and, of course, added materially to the return made to every member.

The third year was one of unprecedented success; and from its results the Directory could but infer that not only were their labors acceptable, but that the plan upon which the institution was organized had within it the elements of an accomplishment of which not even the first friends and originators had dreamed. A reference to the work done in these three years will best show the reader the extent and the character of that success.

The number of members for the first year reached the total of *twenty-two thousand four hundred and eighteen*. Among this large list were dispensed twenty-two thousand four hundred and eighteen monthly magazines and quarterlies—the world-renowned “Greek Slave,” by Hiram Powers—five life-size bronze statues, viz.: “Venus de Medici,” “Bacchante,” “Flora,” “Hebe,” and “Terpsichore”—fifteen bronze statuettes—and over one hundred and fifty oil paintings, many of them of much value; among them characteristic compositions and reals from the hands of Sonntag, Frankenstein, Meeker, Clough, Griswold, &c.

The second year was even more suc-

cessful. The number of subscribers was *twenty-four thousand and eighty-eight*, among whom were sent an equal number of current magazines, and also the celebrated “Genoa Crucifix,”—Powers’ busts of Washington and Franklin—twenty-two bronze statues and statuettes of great beauty—two hundred and sixty-five paintings in oil, among which were contributions by Sonntag, Buchanan Read, Beard, Hasting, Flagg, Meeker, Griswold.

The third year proved an increase without parallel in the history of art institutions. The number of members reached the sum total of *thirty-three thousand and twenty-seven*, among whom were distributed an equal number of engravings, and also one hundred and thirty-two thousand one hundred and eight ART JOURNALS, among subscribers, besides about sixty thousand to non-subscribers. The works of art awarded as premiums consisted of Palmer’s exquisite “Spring,” Bienaimé’s “Wood Nymph,” busts of Clay, Calhoun, and Webster—busts of Apollo and Diana; “Eve,” in Carrara marble, after Thorwaldsen; fifteen most beautiful statuettes in Parian marble; medallions in bronze, of Clay, Webster, and Calhoun, by Muller, and over one hundred and sixty paintings in oil, embracing some of high value, viz.: “Mother and Child,” by Rogers, after Murillo’s Madonna; “Venus in her bower, with Cupids,” an undoubted original, by the old

master, Alibani; the “Day Dreamer,” and “Kiss me if you dare,” by Mrs. Lily M. Spencer.

Such is the working of the plan, and the result which has attended upon its three years of labor. Has any art institution in the world accomplished as much in so brief a period? And what a future the ratio of annual increase unfolds!

It is asked—how is the ASSOCIATION enabled to purchase these numerous and valuable works of art? In this wise, the Directory answer: Approaching the magazine publishers with lists of many thousands of subscribers, the Management are enabled to obtain the publications at greatly reduced rates, say from twenty-five to thirty-three per cent. below the usual terms of their subscription. From the margin so saved, the fund is accumulated from which all current expenses, commissions, &c., are paid, leaving the residue to be appropriated for the purchase of art-works for premiums. The expenses, considering the magnitude of the operations of the Institution are comparatively small—the Board of Managers giving their services gratuitously, and, by their watchfulness, infusing system and a rigid economy into all departments. It is to this unity of purpose, and business sagacity, that the ASSOCIATION is indebted for its success.

Under such auspices the ASSOCIATION enters upon its fourth year’s operations. Strengthened in confidence, and sustained by material sympathy so generously extended, the Management have been induced to unusual efforts to render the Institution under their charge worthy a renewed co-operation on the part of the public. They matured plans for extending the benefits and inducements offered to subscribers, for enhancing the number and value of the works of art to be awarded among members, and for infusing more complete efficiency in all the various working details of the ASSOCIATION, all of which may be referred to as follows:

1st. The great Dusseldorf Collection of Paintings—costing its original proprietor, Mr. Boker, over two hundred and thirty thousand dollars—was about to be removed from America to Europe, since no parties in this country felt willing or able to purchase the Collection. Taking the matter into careful consideration, the Directory at length resolved upon the important step of the purchase, providing the terms were such as to prove satisfactory to them. Negotiations were entered upon, which



Entrance to the Dusseldorf Gallery.



finally resulted in a sale by Mr. Boker, to the Directory, of the whole of the renowned Gallery, for the sum of one hundred and eighty thousand dollars. Thus this very greatest of modern collections of paintings was not only saved to the country, to exert a benign influence upon artists and the patrons of art, but it also was introduced to a field of usefulness of which the original collector never dreamed. This Gallery now forms the nucleus around which the ASSOCIATION's operations will centre; but, bearing in mind their duty to home genius, the Directory have determined still to leave to American artists and sculptors the pleasure and profit of contributing to the catalogue many of their best works. This arrangement secures the permanency of the Gallery in New-York city—as fresh pictures will be added to it from the Dusseldorf Academy, from year to year—and at the same time leaves to American talent the privilege of competing, with the Dusseldorf pictures, for popular favor.

2d. The re-purchase of the "Greek Slave" was determined upon. This statue was awarded to Mrs. Kate Gillespie, of Brady's Bend, Pa., at the Award of Premiums for the first year. The lady re-

tained her prize, exhibiting it throughout the country for her own benefit; but resolved upon its sale, last June, at public auction, in the Merchant's Exchange, New-York City. Hearing of the proposed disposal of this noble work of American genius, and fearing that it might pass into foreign hands, many friends of the ASSOCIATION were solicitous that it should regain possession of "The Greek." Upon this suggestion the Directory acted, and on the day of sale had their agent present. After strong competition the statue was bid off for six thousand dollars—the ASSOCIATION being the purchaser. Thus this exquisite work of art is, therefore, again in the ASSOCIATION's possession, and, as will be seen, is among the premiums to be awarded to members.

3d. The ART JOURNAL enlargement was resolved upon. It was evident from the success which had attended the publication that the majority of the members of the ASSOCIATION would look with favor upon its entering into a wider field of usefulness. This could only be done by giving to it a character and value which should render it a competitor of the magazines for popular favor. Every means were at the disposal of the Directory for making the publication deeply interesting and positively valuable. They therefore determined to avail themselves of these resources, and put forth the JOURNAL as a candidate for favor with subscribers, making it creditable in every respect, and worthy of consideration. The

features proposed to be engrafted upon it were: beauty of illustration, by steel and wood, from the hands of the best engravers in the country—literary excellence of a very superior character—the most careful typographical arrangement, and printing upon beautiful paper expressly prepared for it; rendering it at once unique, valuable and beneficent in its influence, and taking the lead in uniting, in its pages, the best of art with the purest of literature.

4th. A new engraving was ordered. It is called "Manifest Destiny," and is, in every respect, a five dollar picture, which, having the plate in their possession, the Directory are enabled to furnish upon the terms stated hereafter.

5th. The list of magazines was enlarged by the introduction of Emerson's and Putnam's combined Monthly, the Atlantic (Boston) new Monthly, &c. &c.—thus offering to subscribers still greater facilities in their choice.

These features for the year having been resolved upon, in addition to those of past years, were partially announced in the September Number of the ART JOURNAL. The response already made promises the most brilliant year in the history of the ASSOCIATION—the number of subscribers up to Oct. 25th, being greater by nine times than at this time last year. This shows how little the late financial disturbance affects the prosperity of institutions grounded, like this ASSOCIATION, in the mental necessities, the sympathies, and the best interests of the people.

The Directory are, therefore, now prepared to offer the following benefits and inducements to subscribers for the current year:

1st. For three dollars paid, the subscriber is entitled to the elegant line and stipple engraving, "Manifest Destiny," from the picture by Solomon—done on steel by the celebrated English engraver, Lemon. The plate is nineteen by twenty-five inches, impressed on heavy proof paper twenty-seven by thirty-six inches. Or, if preferred, the popular engraving, "Saturday Night," from Faed's well-known painting of Burns' "Cotter's Saturday Night," done on steel by the English line and stipple engraver, Bacon. Either of these pictures would be sold by print-sellers for five dollars.

2d. Subscribers taking the engraving are also entitled to a copy of the COSMOPOLITAN ART JOURNAL, quarterly, for one year. This Number may be considered a

specimen copy of this JOURNAL. Its aim shall be "first class" in everything.

3d. Every subscriber is also entitled to a certificate in the annual award of works of art as premiums, to be made on the 28th day of January next.

4th. Also to free admission to the Dusseldorf and Cosmopolitan Galleries for the season.

To those who, taking the Engraving and ART JOURNAL, wish one or more of the magazines named in the list (see Bulletin,

page 3.) they will be furnished, for their regular subscription price, three dollars, together with a certificate in the annual award of premiums and a free admission to the Dusseldorf and Cosmopolitan Gallery.

Or, to magazine readers generally, who do not wish for the Engraving and ART JOURNAL, the same terms will be extended viz.: the magazine they shall choose, certificate in the annual award and free admission to the Dusseldorf and Cosmopolitan Galleries—all for three dollars.

Those who wish the magazines and ART JOURNAL, *without* the Engraving, by paying *five* dollars will receive any of the Monthlies on our list and the ART JOURNAL for one year, together with *two* certificates in the annual award of premiums.

Persons taking five memberships, paying fifteen dollars, are entitled, in addition to the terms above named, to one certificate extra in the annual award—making *six* certificates for *five* subscriptions.

Persons interested in the ASSOCIATION, and the works of art which it proposes to award among members, are referred, for particulars and specifications, to the following pages. It will be seen by reference to them that the catalogue contains some gems of modern art, from the Dusseldorf artists and from the hands of many of our most eminent home artists. The Dusseldorf pictures—originals and copies—are extremely valuable, and the ASSOCIATION sends them abroad over the country in the full assurance that they will develop a high and pure art-taste among our people. The whole of this celebrated Dusseldorf Collection will, eventually, find its way into all sections, through the efforts of the COSMOPOLITAN ASSOCIATION; while fresh masterpieces, purchased at Dusseldorf, from first hands, will be constantly introduced to the walls of the New-York Gallery—thus keeping a new *element* moving in art circles, which will direct American taste and effort into the purest of channels. And, as has been said, the labors of eminent home artists will be in constant requisition for each year's catalogue of awards; hence, it may be averred with truth, that the ASSOCIATION promises a greater usefulness and more lasting influence than even its most sanguine friends had anticipated. It is, therefore, in the full confidence of its particular excellence and general value that the Directory submit to subscribers and members of the ASSOCIATION, as worthy of their most careful consideration, the following



Statue of Aurora.

This beautiful Statue is among the premiums to be awarded to subscribers; represents the Goddess of Morning as she appears crowned with her attendant star, strewing gifts of flowers as she passes.



Interior View of the Dusseldorf Gallery.

CATALOGUE OF PREMIUMS.

THE FOLLOWING LARGE AND VALUABLE COLLECTION OF
PAINTINGS, STATUARY, BRONZES, &c.,
 COMPRISES THE PREMIUMS TO BE AWARDED TO THE SUBSCRIBERS OF THE COSMOPOLITAN
 ART ASSOCIATION WHOSE SUBSCRIPTIONS ARE RECEIVED PREVIOUS TO THE
 28TH OF JANUARY, 1858, AT WHICH TIME THE ANNUAL AWARD
 WILL BE MADE.

1. The Greek Slave,.....*Hiram Powers.*

This famous piece of sculpture is Powers' original Statue, executed life size from a single block of Sarovezza Marble. Full particulars given on page 40.

2. Othello and Desdemona.....*After Hildebrandt.*

One of the few *great* conceptions of the scene, where the jealous Moor charges the loving Desdemona with infidelity. The passion of the revengeful Othello, the astonishment of the wronged, yet still adoring Desdemona—the curiosity of Barbantio, are all rendered with wonderful force and fidelity. It rivets the attention of the beholder in a singular manner. This work is by a celebrated Dusseldorf artist.

3. The Nymph of the Arno*Basio.*

This beautiful statue is the original by Basio, and represents a Florentine beauty, partially nude, preparing for a bath in the Arno.

4. The Fairies*After Steinbruck.*

This exquisite painting, from the Dusseldorf School, is one of the gems of modern art, both in execution and composition. It is of a maiden in a shell-boat, around which, in the water and among the lilies, is a whole bevy of fairies, some blowing on shells, some offering the maiden gifts of pearls, some coying with each other—all so exquisitely rendered, that it places the picture in our *affections* for ever.

5. Statue of Aurora*Phaciani.*

Represents the Goddess of Morning, as she appears crowned with her attendant star, strewing her gifts as she passes.

6. Shake Hands*Lily M. Spencer.*

A well known and highly prized work—one of Mrs. Spencer's best. The engraving prefacing this number of the JOURNAL will give some idea of the character of this fine painting. It is inimitably humorous, and a perfect triumph of "rendering to the life." It will prove one of the popular among the premiums.



7. Morning Landscape.....*Lessing.*

This magnificent painting is one of the gems of the Dusseldorf Gallery, and was purchased by Mr. Boker direct from the artist. Other parties bid largely for it, but Mr. B. bore off the prize. It is a morning scene in the mountains of Silesia, with smugglers making their way from the plains of Bohemia, which appear in the background. There is in it the unmistakable hand of the great master, whose "Martyrdom of Huss" is now conceded to be one of the greatest of modern paintings.

8. Fidelity, (group) in Carrara marble.....*Baratta.*

This is a difficult subject, well treated. The Dog is a fine specimen of animal sculpture. The group will be exceedingly popular.

9. How Tempting.....*Lilly M. Spencer.*

It is tempting, indeed! A maiden of seventeen sits, holding up to gaze, with a coquettish grace, bunches of grapes. Upon her lap is a plate of the fruit. On side table are melons, apples, &c. It is hardly possible for color to reproduce still life more perfectly.

10. Summer, 12x18.....*Talbot.*

This exquisite sketch is provocative of pleasing dreams. One is transported to the summer of fancy land in gazing upon it.

11. Mount Kickbrone, 29x36.....*Herbert.*

Alpine scenery is ever attractive. In this painting we have a fine reproduction of one of the magnificent views everywhere present among the Switzer's land. The artist has brought before us the lofty mountain range, the water fall, the verdure, all in prominent detail and with much force.

12. What He Says.....*Hildebrandt.*

A girl reading a letter, undoubtedly from one she loves. The expression on the face, of surprise and pleasure, is to the very life. Hildebrandt is among the greatest of living artists. His "Othello and Desdemona" served to give him that position.

13. Going to Mill, 17 x 24.....*Jerome B. Thompson.*

Mr. Thompson is one of the best and most characteristic of our artists, and this is one of his good things. An old man with a sack of grain on his back is trudging to mill. The figure and surroundings are admirably done.

14. Down in the Valley.....*Puhan.*

A landscape of exquisite beauty. A cluster of antique cottages is gathered in a valley of the Alps—the sublime "old hills" appear in the background. In front, beside the carefully done houses, we have water and fowls upon it—figures of the peasantry, &c. As a whole, this painting is highly worthy of the artist's fame.

15. Autumn, 12 x 18.....*Talbot.*

Talbot is among the best of our landscape painters. This view is an Autumn sketch, with the Kaatskill in the distance. It is a characteristic picture, showing the happiest hand of the artist.

16. Psyche, statue in Carrara marble.....*Baratta.*

Sig. Baratta is one of the most eminent of modern sculptors. This piece is one of his finest originals; and, in its exquisite lines, shows the unerring touch of genius. The pose, the air of repose, the voluptuous beauty of figure, all are in keeping with the Greek conception of the goddess.

17. Bedloe's Island, 14 x by 20.....*A. Copestick.*

This view is taken from near the Battery. The sky is clearing up after a shower just past. A steam-tug is towing a ship out to sea. The Island appears in the centre background.

18. The Cid and his Sons.....*Grashof.*

Old Roderiguez, the Cid, has bound the hands of his sons, and announces that he who first breaks the cord on his wrist shall be rewarded by the old father's celebrated sword. One son, of very noble figure and mien, has risen the cord, and to him is given the prize. It is a gem of a picture.

19. The Willowy Brook, 29x36.....*Hartwick.*

A beautiful embodiment of a poet's dream. It is of Wordsworth's "Willowy Brook that turns a Mill," which here is told in the artists language, most lovingly. It forms one of the Gallery pictures of Gems from the Poets.

20. Maidenhood.....*Bewer.*

There are few such pictures as this in America. It is so like life it seems as if the beautiful young woman would step from the canvas. The attitude of thoughtfulness, as if young Love's dream were with her—the unsurpassed coloring—the arrangement of drapery—conspire to give this picture an almost inestimable value to the lover of the beautiful in art. In the flesh tint of face and bust and arms, it seems as the artist had stolen Nature's self.

21. The Student, statue in Carrara marble.....*Francachi.*

A very fine work by this highly meritorious artist. Its subject is a very noble and pure-featured child perusing the Scriptures. The attitude of pious attention, the deeply intent expression of the fine face, are touchingly given.

22. Don't Touch, 25 x 36.....*Lilly M. Spencer.*

A mischievous beauty of seven summers, seizing the opportunity when no person is present, reaches up to a basket of fruit, on the table. The expression of face, the attitude, the fruit and flowers, are all "features." The painting will prove very popular.



Bust of Shakespere.

Carl Muller, the sculptor of the "Minstrel's Curse" is an artist of already won fame. Anything from his hands, therefore, will be very acceptable to subscribers. This bust executed by him is a faithful likeness of the great poet.

23. Wind against Tide, 25 x 30.....*Copestick.*

Is after Stanfield's splendid Marine View. It is wind-struck water to the very life. Tide is setting in—wind is setting out, driving vessels before it. The artist has given the whole with much force and truth, commanding the admiration of all whose taste favours marine subjects.

24. Hudson River Scenery, 25 x 30.....*Reed.*

This view is near Newburgh—a sweep of the river in the foreground, and the high hills in the rear, with a hazy, quiet air over all.

25. The Lover's Quarrel.....*Hubner.*

The Dusseldorf artists are extremely happy in their rendering of emotion and feeling. In this charming and quite celebrated painting we have a "first huff" of a young married couple. The husband has gone out in front of his house and leans on the stone fence in a careless attitude, smoking, yet you can see the ill-at-ease man in him. Behind him is his pretty wife, approaching slyly, eyeing him closely, with the affection imprinted on her face which only such a woman can feel. She has her husband's hat and coat in her hand, as a peace offering, evidently. He has wanted to go to the fair—which is seen in the distance—and his wife has kept his clothes. The delightful harmony pervading this picture makes it very pleasing.

26. Pleasant Way Home, 29 x 36.....*Hartwick.*

Another of our Gallery-pictures of "Gems from the Poets." It is such a "way home" as many of us have dreamed of, if we have not seen. The long avenue of old trees is as noble as some aisle of fancy.

27. Delaware River, 25 x 30.....*Wilson.*

A most exquisitely rendered view of the noble Delaware, with its flanks of verdured hills, soft skies and touches of quiet beauty.

28. Mirth, 25 x 30.....*Lilly M. Spencer.*

Milton's "L'Allegro" most characteristically interpreted. It is a "love of a maid," decked in a harvester's hat, holding his pipe near to her mouth, while she laughs at the joke she is evidently guilty of perpetrating. The figure and face are studies. The newly mown clover—the field in the background—the overhanging tree are reproduced with fine spirit.

29. View on Chewowoba River, Minnesota, 18 x 24.....*Reed.*

This scene, with a lone Indian in the foreground, is an attractive one.

30. View on the Susquehanna, 40 x 60.....*Talbot.*

This is one of the popular painter's largest pieces. It is "a Talbot" in all its features. The river rolling along the base of the hills, with trees and cattle in the foreground, while the Indian Summer haze hangs over all, make up a most pleasing composition.

31. American Scenery, 29 x 36.....*Wilson.*

The "primeval silences" are brought to the mind by this sketch of the depth of woods and shades in American forests

32. Serenade in Venice.....*Wodick.*

Wodick is one of the favorite artists of Dusseldorf. In this painting, his figure delineation is capably done. Two Venetian ladies in a balcony above are listening to the serenade of some cavaliers below, whose forms we just discern through the shadows. Venetian palaces fill up the distance. The attitude of the beauteous ladies, the coloring, the surroundings, are very finely given.

33. Wisconsin Scenery, 16 x 21.....*Harting.*

The West is full of glorious landscapes, of warm hues and richest of verdure. The artist has been happy in this sketch, and has given us a most charming grouping of hills, and woods, and waters, and figures.

34. New-York Bay.—Storm Abating, 26 x 36.....*Copestick.*

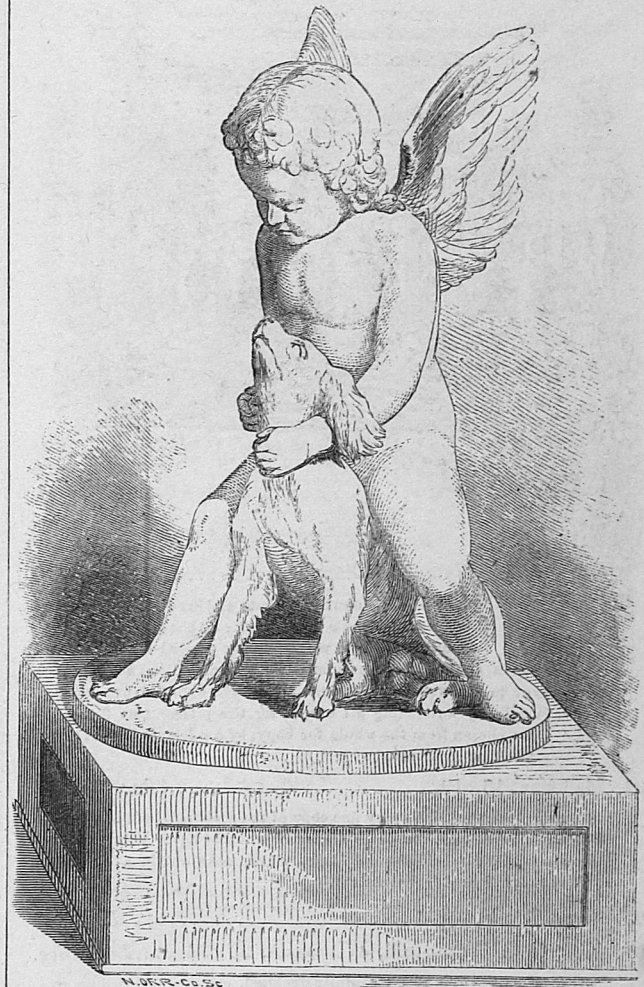
Storm is passing—Collin's steamer is just steaming out. Battery and southern portion of city visible. Heavy clouds, &c. The picture is forcible, and done to nature.

35. Mountains of Tyrol, 29 x 36.....*Reed.*

The imposing grandeur of these noble Tyrolean mountains is well given.

36. Henry VIII. and Anne Boleyn.....*Leutze.*

Here we have Leutze's delineation of the great old tyrant and one of his lovely victims. The figure painting of this artist is celebrated, and in this picture he has done himself full justice. The coloring is very striking. The faces of Henry and Anne Boleyn are portraits, of course.



Statue of Fidelity

This is a difficult subject well treated. Both Boy and Dog are fine specimens of sculpture. The group will bear the closest scrutiny, and prove exceedingly popular.

37. Afternoon, 22 x 30.....*J. M. Hart.*

We have spoken of this lovely picture in our life sketch of the artist. It is judged by competent critics to be one of the best landscapes of the year. It will serve to add to the artist's already good reputation.

38. Morning, 29 x 36.....*Hartwick.*

One of the "Gems from the Poets" pictures. It is the embodiment of that passage in Thomson's "Seasons," commencing—"Roused by the cock, the soon-clad shepherd leaves," &c.

39. The Cellar Bacchantes.....*Hasenclever.*

This great humorist artist has now a world-wide reputation. His "Jobsiad," "Wine Testers," &c., have served to place him in the first rank of painters. Here we have a party in a cellar, evidently quite tipsy and hilarious, having what is called a "pretty good time generally." The expression on each face is extremely well done.

40. Scene on the Jersey Coast, 14 x 20.....*Copestick.*

Is taken above Atlantic city. A wreck lies beached on the right.

41 to 92. The Bust of Sir Walter Scott, executed in bronze metal by.....*Muller.*

A beautiful work for the parlor or library.

93. Nymph of Diana *From Sohn.*

This world-renowned "Diana and her Nymphs surprised by Acteon at their bath," is one of the gems of the Dusseldorf Gallery. It was originally painted for the King of Prussia, and attracted the admiration of connoisseurs on the continent to an exceeding degree. Mr Boker obtained possession of it only by outbidding all others for the prize. One figure has been chosen from the whole for copy, by a celebrated artist of the Dusseldorf Academy.

94. Madonna, 16 x 19..... *After Murillo.*

We may pronounce this a very fine copy of the great original, of which so much has been written. As these originals probably never will leave Europe, where they are held above all price, we can only obtain a knowledge of them through good reproductions.

95. Night Scene, 9 x 11..... *Hekking.*96. Kingsley's Water-mill, Wisconsin, 29 x 36..... *Lawrence.*

This romantic spot is here truthfully depicted.

97. Trial of Huss..... *From Lessing.*

This great picture by Lessing, is the companion-piece to the "Martyrdom of Huss," now in the Dusseldorf Gallery. The original of the "Trial" is in Frankfort, Germany; and the Association had this copy executed by a celebrated Dusseldorf artist expressly for this year's catalogue. It is taken at the moment when Huss was defending himself before the Council of Constance.

98. "Il Penseroso," (Melancholy)..... *Lilly M. Spencer.*

This fine painting shows the artist's labors in a new field, for her—that of serious, subjective delineation. It is a lady "robed in grey," wrapped in deep and sad meditation, and gazing fixedly upon the crimson-streaked sky, where her thoughts seem to dwell. The management of subject, the expression, the coloring, all so harmonize as to contribute to a fine impression.

99. Going West, 33 x 40. *Geo. A. Hall.*

This is Beauty traveling. We have a lady of "pretty nineteen," habited in traveling costume, occupying the corner of the car. Her blue veil is thrown aside, displaying one of those faces which one never tires with studying. Over her shoulders is thrown a crimson shawl. In her lap a traveling satchel, and a "Teacher's Manual," which latter shows who she is—"Going West to teach!" This tells the story, and most charmingly has the painter discharged his duty to Beauty.

100. Rent Day, 21 x 29..... *Sunderland.*

Renters coming to pay their rent. The interior of the Lord of the Manor's room is given, with groups. In action and general expression it is capital.

101. Desolation, 26 x 36 *Copestick.*

The ruins of a city which once has been mighty. Palaces are in ruins, pillars are prostrate and broken, the grass is over all the ways—no life there but a few wretched Gipsies, who seem all of mankind that remain. This is a powerful composition.

102. Cattle Piece, 22 x 29..... *Strausse.*

This is after Verbackhone, and is as fine as any animal piece in the collection, from the Dusseldorf school. The interior of a stable is given, with an old sheep and her two lambs in front, so done to life as to seem instinct with motion.

103. Taconey Creek, 14 x 20..... *Thompson.*

A waterfall near Philadelphia, which many will recognize as very truthful.

104. The Happy Family, 31 x 29..... *Le Voi.*

Nothing can be more charming than this painting. It is a "happy" affair. A father in the midst of his children, the youngest of which he has caught from the cradle. The mother's joyous face is well done.

105. The First Frost..... *De Leuw.*

A Dusseldorf picture, which we are pleased to offer for the study of artists and others, as showing how the great German painter produces his winter effects, by elaborate laying on of colors and toning down. The just frozen pond, on which two children are walking—the landscape and house, all looking bare from the touch of the frost, the clear air, are all done to winter life in Germany.

106. Magdalen, 20 x 16..... *after Murillo.*

This is a magnificent copy of one of the great painter's master-pieces.

107. Absecom Beach, 14 x 20..... *Copestick.*

A sketch of the beach where so many wrecks occur. The spot looks like one "to have a care for." The sea is truthfully daguerreotyped.

108. On the Delaware, 14 x 20..... *Lawrence.*

Is a scene on the Delaware above Easton. It is a summer scene of great beauty and richness of coloring.

109. The Fish Market—Night scene, 20 x 26.... *Von Schendel.*

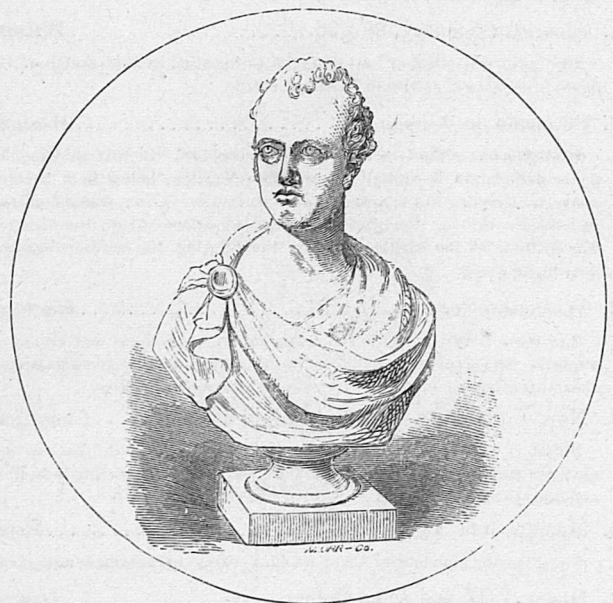
The artist has accomplished a difficult subject, with success. It is a night scene in the market, Candles conspire with the moon to brighten up the scene, with singular effect. Unmistakably the work of a master hand.

110. Hudson River Scenery, 12 x 18..... *Somers.*

A trout stream in the foreground and the river beyond.

111. Mt. Blanc, 33 x 48..... *De Berg.*

The "Father of mountains" is limned against the sky in clear, cold outline. The foreground has a warmer air and coloring, forming a pleasing contrast. We see the evergreens stand out, as it were; and the water rushing and roaring along



Bust of Lord Byron.

Executed in bronze by Carl Muller, and is a fine work of art by this favorite sculptor.

112. Ohio River, from the Indiana shore, 18 x 24.....*Chapman.*

The "Indian Summer" of the West is brooding over this scene. The heavy hills, and rich foreground serve to make up an attractive picture.

113. Coast of the Pacific. Night Scene, 22 x 27.....*Duer.*

A moonlight on the blue waters of the great ocean. The moon is just rising, throwing a long light over the still but treacherous waves. The rock-bound coast to the left gives the scene a lovely and wild association.

114. Swiss Landscape, 26 x 36.....*Baumgartner.*

The painter of this excellent work is well and popularly known. The Alpine scene, with Switzer cottage on the left, and deep blue water in foreground, with boats on its bosom, conspire to make an imposing picture.

115. Sea Scene off Hollyhead, 14 x 19.....*Marsh.*

The water in this picture is admirably given.

116. Coast Scene, 14 x 20.....*Copestick.*

The heavy surf of the sea is rolling in against a precipitous coast, on the right; while in the foreground is a beach, upon which a vessel is stranded.

117. View in Rockland County, N. Y., 26 x 36.....*Somers.*

A very excellent and charmingly colored landscape.

118. Rockland County Scenery, 33 x 48.....*Hartwick.*

A sketch of Smith's farm in Rockland County, N. Y. It is a lovely spot and makes a "taking" landscape.

119. The Blind Fiddler, 21 x 29.....*Braun.*

A cottage interior, with fiddler discoursing music to old and young.

120. The Giant of the Alps, 33 x 48.....*De Berg.*

The scene is before Oetzthal, the giant peak of the Alps. The great white mountain, subdued by distance into blue, forms a background towering up to the very heavens. The river is seen rolling down from its huge base.

121. Early Winter. Canadian Scene, 14 x 20.....*Chapman.*

Snow, storm clouds, barren trees, make a truly winter scene.

122. Why don't he Come? 18 x 21.....*From Delacroix.*

None of the minor pictures in the collection have more pathos in it than this. A fisher's wife and children stand gazing out at sea with sad faces and tearful eyes, awaiting his return.

123. View on the Susquehannah, 12 x 18.....*Wilson.*

A noble sketch taken at a charming point.

124. A New Hampshire Scene, 33 x 48.....*Reed.*

Here we have woods and hills, which many will recognise. It is a sketch from nature, pleasingly done.

125. View from Mt. Orange, N. J., 33 x 48.....*Hartwick.*

A large and a fine landscape, wrought with a great deal of care. The coloring is rich, yet finely subdued by the summer air which hangs over it.

126. Market Morning, 10 x 14.....*After Tesson.*

A huckster-woman's stand, with all its load of vegetables, &c.

127. View above Nyack, 25 x 30.....*Somers.*

This is one of the finest perspectives in these views on the Hudson. The trees in the foreground are very true to the life.

128. Cattle Piece, 19 x 24.....*Harting.*

Here we have the barn-yard *habitudes* done in their lazy life. The old tree in the right foreground is a fine feature.

129. Washington's Head-Quarters, 12 x 18.....*Bingham.*

An old, one-story house, near Newburg, looking out upon the Hudson.

130. Maidenhood, 14 x 18, (oval).....*After Correggio.*

A gem of exquisite expression, and a companion piece to the "Leda."

131. Off the Coast, 10 x 14.....*Marsh.*

A fishingsmack off the English coast. Water capitably reproduced.

132. Wolf Plains, Wisconsin, 18 x 24.....

The rounded hills and rich plains of Wisconsin are brought out to the life.



Statue of Psyche.

Sig. Baratta is one of the most eminent of modern sculptors. This piece is one of his finest originals; and, in its exquisite lines, shows the unerring touch of genius. The pose, the air of repose, the voluptuous beauty of figure, all are in keeping with the Greek conception of the goddess. This statue is executed in the finest Carrara marble.

133. Chute of the Richenbach, 29 x 36.....*Gude.*

The celebrated "Superior" Chute of the Alps in the Canton of Berne.

134. Flemish Market Scene, 10 x 14.....*Des Jardins.*

Representing a market woman surrounded by fruit, vegetables, &c.

135. Seneca Lake, 14 x 20.....*Chapman.*

A pleasing view of this lovely sheet of water.

136. Explaining the Scripture, 21 x 29.....*Bacon.*

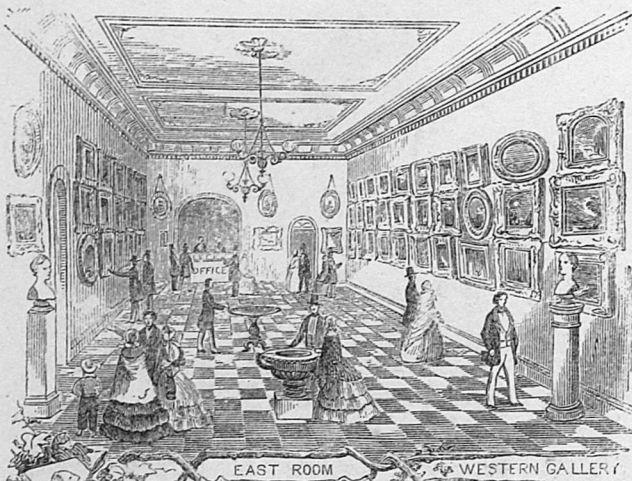
There is something in this picture to awaken gentle feeling. The attitude and expression of all the listeners are truthfully given.

137. Central American Scenery, 14 x 20.....*Duer.*

Here we have a summer landscape in the South, with its rich verdure

138 to 189. Bust of Lord Byron.....*Muller.*

Exquisitely executed in bronze metal. A truthful likeness of the great poet.



CATALOGUE CONTINUED

190. Peep a Boo, 28x33. *De Luce.*

Here we have the interior of a German home. The mother holds her child on the table, while one of the elder children is playing "peep" from behind a blanket flung over a chair. The father, with pipe in mouth, looks on admiringly. Other figures and surroundings give the whole an air of exceeding homeliness and quiet beauty.

191. Hudson River, near Cold Spring, 12x18

Hartwick.

The artist here has embodied a beautiful fancy apparently, yet it is all taken from nature.

192. Calista, 14x18, (oval) *After Corraio.*

A face of exquisite beauty.

193. The Brigands, 9x12 *Harting.*

A night scene on Grecian waters. A brigand's barge in the foreground.

194. Portrait of Washington. *Rembrandt Peale.*

This treasured relic of the "Father of his Country" may be pronounced invaluable, coming, as it does, from the hand of the venerable Peale—the only artist living who has had the honor of having Washington for a sitter. The portrait is characterised by the felicities of the Peale pictures, and gives us the immortal Patriot in a noble distinction of mien, features and expression. It is a very valuable canvas indeed.

195. Winter Scene, 9x12. *Harting.*

In the foreground an old castle covered with snow.

196. Sunrise *A Chromo Painting.*

It is a companion piece to "Sunset."

197. Sunset. *A Chromo Painting.*

This picture is a fac-simile of a water-color drawing.

198. Leda, (oval), 14x18. *After Corraio.*

One of the most exquisite of faces, and a complete type of Italian beauty.

199. Buttermilk Valley, N. J., 25x30. *Eastman.*

All familiar with the scenery of New Jersey will recognize this picture.

200. View on the Mohawk River, N. Y., 12x18. *J. A.*

In this picture we have a fine summer landscape rendered.

201. The Fruit Pilferers, 10x14. *After Delacroix.*

An admirable sketch of children taking the forbidden fruit.

202. Landscape Composition, 25x30 *Sonntag.*

A profusion of foliage appears in the foreground, and a pleasant road winding along the river, which is traced far up into the distance.

203. Coney Island, 14x20. *Copestick.*

View on this celebrated bathing beach, with group of boats, &c.

204. Fruit Piece. *Chromo Painting.*

It makes the lips moist from desire to taste, to gaze upon this picture.

205. Flemish Cottage Interior, 10x14. *After Hoguet.*

A Flemish peasant, picking a fowl—preparing for market.

206. The Young Transgressors, 10x14. *Des Jardins.*

Three children stealing cherries. One backs up against the wall—another mounts his back and reaches the luscious fruit, while a girl roguishly watches to see if any body is coming.

207. The Snow Cap, 29x36. *Hartwick.*

A sublime scene in Switzerland, of the "Snow Cap" Alps. Huge piles of hill upon hill, retreating into the mist and clouds of the far distance.

208. View from Hyde Park, Hudson River, 12x18. . . . *Somers.*

If anything would make one love the Hudson it is such scenes as this.

209. Margate *A Chromo Painting.*

The deep blue sea, alive with its fishing smacks, is charmingly rendered.

210. Summer Landscapes, 12x18, *Wilson.*211. Rocky Glen, 14x20 *Somers.*

Old rocks almost shutting in the struggling waters.

212. View near West Point, on the Hudson, 12x18. *Chapman.*

A favorite sketch with the artist.

213. They are Lost! 18x21. *After Delacroix.*

One of those fearful storms on the coast of Boulogne has caught the fisher's yacht and overwhelmed it. In the foreground is the family group in attitudes of despair and prayer.

214. Taking in Sail, 14x19. *McCrish.*

A ship reefing as she runs before a "spanking" breeze.

215. Delaware River, 18x24 *Reed.*

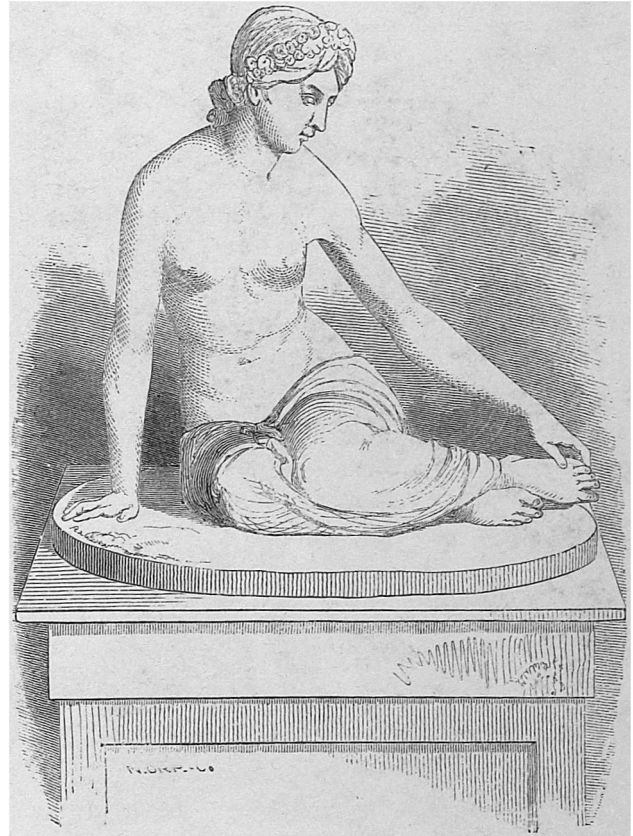
One of the fairest of water scenes.



Bust of Sir Walter Scott.

Executed in bronze metal by Muller, and a most excellent likeness of the favorite author.

216. Grassmere *A Chromo Painting.*
It is like a pleasant dream to look upon this picture.
217. Buttermere *A Chromo Painting.*
218. Scene on the Connecticut, 8 x 12..... *Russell.*
219. So Cold! Winter Scene, 9 x 12..... *Harting.*
A winter sketch which all who have been boys will relish.
220. Fruit Piece, 18 x 24..... *A. H.*
221. Autumn Scene in Georgia, 14 x 20 *Wilson.*
The drooping moss hanging from the trees, deer on the margin of the waters, hills in the background, are truthfully depicted.
222. Kaatskill Scenery, 29 x 36 *Somers.*
A highly-colored reproduction of a very good view of "Old Kaat."
223. View on Speedwell River, N. Y., 12 x 18..... *S. T. B.*
224. The Sketch. *After Nicol.*..... *A Chromo Painting.*
There is humor in this piece.
225. Raphael presented to Titian, 21 x 29..... *De Luce.*
This is a brilliant reproduction of a favorite master-piece.
226. View on the Susquehannah, 12 x 18..... *Le Grand.*
This warmly colored picture is highly pleasing.
227. Lago Maggiore..... *A Chromo Painting.*
Italian in tone and handling, is this piece. The beautiful lake, with water like a mirror, is flanked by the Pallanza and the Alps in the rear.
228. Tennessean Scenery, 16 x 20 *Le Grand.*
Every one familiar with the scenery in Tennessee will recognize in this picture a daguerreotype of its rocks and verdure.
229. Windsor Castle. *After Pyne.*..... *A Chromo Painting.*
This noble castle is limned against a summer sky of rare beauty.
230. The Repose, a Spanish Scene, 10 x 14..... *Des Jardins.*
A group of three reposing in the shade.
231. New Hampshire Scenery, 12 x 18..... *Le Grand.*
Is a view of a spot familiar to tourists.
232. Io. Oval, 14 x 18..... *After Corrozio.*
The laughing creature of Jupiter's own. It is a study for the connoisseur.
233. Sunset. American Landscape, 9 x 12..... *Harting.*
One of this artist's warm compositions.
234. Scene on the Coast of France. Cabinet..... *Villers.*
Group of fishermen—sea in the distance, and background of hills.
235. Beach of Hastings. *After Bright.*... *Chromo Painting.*
Tide is out. Ligger-ship in the foreground is the principal feature.
236. Fruit Piece, 25 x 30..... *A. S.*
237. Scene in Holland, 12 x 18..... *Posse.*
238. Hudson River, 25 x 30..... *Chapman.*
View from above Fort Lee.
239. Chiawosse River, Michigan, 25 x 30..... *Wilson.*
A sketch taken near Corrunna. Ranges of hills, covered with foliage.
240. Art and Nature, 10 x 14..... *Le Grand.*
A coast scene, with artist in the foreground, sketching the sea beyond.
241. View near Champlain, N. Y., 12 x 18.
The Old Man mountain, and rich valley beyond, are delineated.
242. Fishers' Home. Cabinet.



Nymph of Arno.

This beautiful statue is the original by Basio, and represents a Florentine beauty, partially nude, preparing for a bath in the Arno.

243. Coast Scene and Fishermen. Cabinet..... *Lendlar.*
244. Flemish Life, 10 x 14..... *Des Jardins.*
A scene such as the old Flemish painters loved to catch.
245. Chamois Fall, Switzerland, 26 x 36..... *Posse.*
This scene is in the Canton of Berne. A wild and rugged landscape.
246. Scene in the "Jerseys," 29 x 36..... *Somers.*
This is a richly-colored picture, and some fine delineation is given.
247. The Young Fisherwoman, 10 x 14..... *After Delacroix.*
A Norman coast scene. The foreground of the fisherman's family.
248. View above Lake Champlain, 12 x 18.....
The deep green of Northern verdure is here well reproduced.
249. Fruit Piece, 25 x 30..... *Koffman.*
250. The Quiet Retreat—a Study, 9 x 11..... *Hekking.*
251. Scene in Lombardy, 18 x 24.....
We here have the scenery of the Lombards. It is a charming landscape.
252. Boys Spying a Bird's Nest, 9 x 12..... *Harting.*
This is a decidedly "taking" sketch.
253. View near Newburgh, 18 x 24..... *Lotichius.*
This is a most exquisite view.
- 254 to 305, Bust of Shakspeare, executed in bronze metal.

Carl Muller.

A truthful likeness of the Bard of Avon.



Statue of the Student

A very fine work by this highly meritorious artist. This statue is executed in fine Carrara marble. Its subject is a very noble and pure-featured child perusing the Scriptures. The attitude of pious attention, the deeply intent expression of the fine face, are touchingly given. It is a gem.

306. Glory.....*After Thomas Roberts.*
A soldier, with a child on his knee, who is examining the ribbon of honor on his coat, the armless sleeve of which shows the sacrifice he has offered on the shrine of Glory. It is a cottage scene, beautifully and touchingly done.
307. The Alpine Peak, 25 x 30.....*Le Grand.*
This is the Highblaster peak, towering up with an imposing majesty.
308. Morris County Scenery, N. J., 25 x 30.....*Reed.*
309. View in Westchester County, N. Y., 25 x 30.....*J. C.*
310. Diffidence.....*After W. Hunt.*
311. Moonlight Scene, 9 x 12.....*Harting.*
A night scene, old castle on the hill, &c., with figures in the foreground.
312. View near Bergen, N. J., 12 x 18.....*Wilson.*
The Bergen Hills are favorites for sketching purposes.
313. The Siesta, a Spanish scene, 10 x 14....*After Devideoux.*
A Spanish cavalier and maiden are enjoying the woody shade.
314. Meeker's Rock, Orange Co., N. J., 12 x 18.
315. Too Hot.....*Chromo Painting.*
This is a highly genial reproduction of a popular painting.
316. A Norman Coast Scene, 10 x 14..*Original by Delacroix.*
The beach, vessel in the distance, and mountains beyond.
317. View near Galway, N. Y., 18 x 24.....*Somers.*
A good picture, done in the warmth of summer hues.
318. Making Sail, 9 x 12.....*Harting.*
A picture full of life. A brigantine in the foreground.
319. Fruit.....*A Chromo Painting.*
As luscious as life.
320. The Delaware at Philadelphia, 14 x 20.....*Lawrence.*
The river, steamers, small boats, sail craft, with city in the background.
321. The Approaching Storm, 10 x 14.....*Des Jardins.*
In the foreground, on a ridge of rocks, sits an artist sketching the sea as it is stirred by the sudden squall.
322. Hudson River Landscape, 12 x 18.....*Hartwick.*
A view in Rockland County, N. Y.
323. Morning Landscape Composition, 9 x 12.....*Harting.*
This is a very pleasing piece, with some fine delineations.
324. Winter among the Hills.....*Chromo Painting.*
This is a fine winter scene.
325. View near Fishkill, 16 x 20.....*Reed.*
This is a highly colored yet strongly marked landscape.
326. White Hills of New Hampshire, 12 x 18.....*Chapman.*
The hoary old hills loom up in all their coldness.
327. Marine View, 9 x 12.....*Harting.*
328. Preparing for Market. Cabinet.....*Des Jardins.*
329. The Fisherman's Family. Cabinet.
330. Norman Coast Scene. Cabinet.
331. Hudson River Scenery, 12 x 18.....*J. C.*
Old rocks, and stream in the foreground.
332. In the Dell, 17 x 21.....*Miller.*
A sketch from Nature. With rugged rocks and rippling water.
333. Broadstairs.....*A Chromo Painting.*
Is a magnificent piece of coloring.
334. German Landscape, 9 x 12.....*Harting.*
335. Leonard's Pond, Rockland Co., N. Y., 12 x 18....*Wilson.*
This romantic spot is caught in all its summer graces.
336. The Meadow Side. Cattle piece.
337. Sea Side View, No. 1. Cabinet.....*C. B.*
338. Sea Side View, No. 2. Cabinet.....*C. B.*
339. Fruit Piece.....*A Composition.*
340. After the Shower.....*Chromo Painting.*
Lake Lomond, its stillest mood, with noble old hills in the background.
341. Scene on the Coast of France, No. 2. Cabinet.
342. Vale of Keshwick.....*Campbell.*
343. Fruit and Landscape.....*A Composition*
344. Sea Side View, No. 3. Cabinet.
345. Calais Harbor.....*After T. S. Robins.*

NOTE.—A large number of other works in addition to those described are not catalogued for want of space. Additions of pictures from the Dusseldorf Collection will also be made to the above, as fast as the subscriptions increase.